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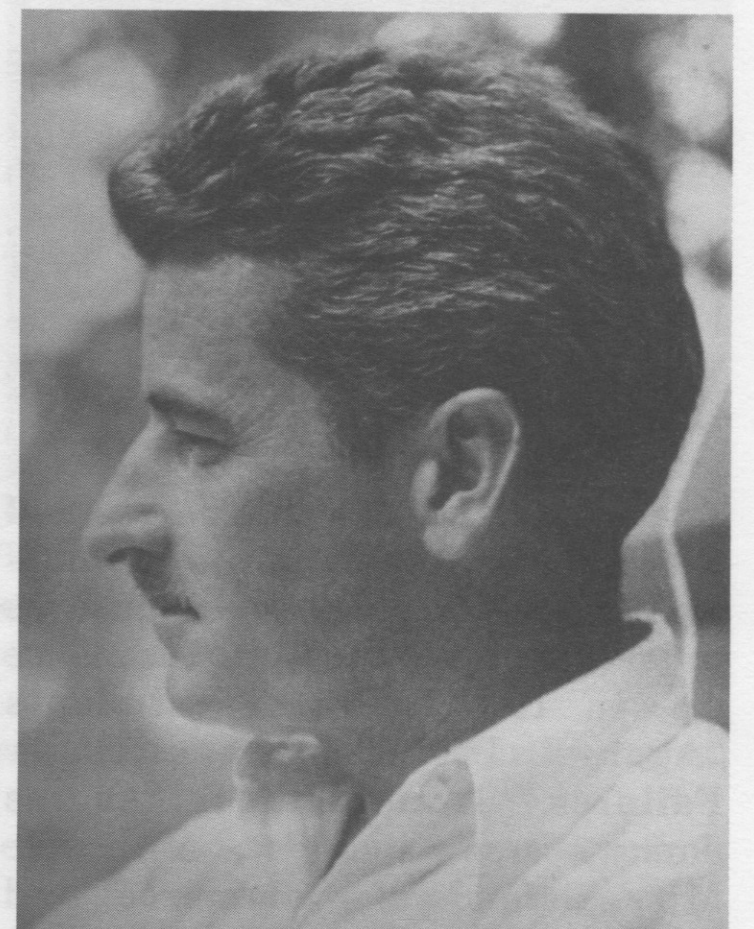
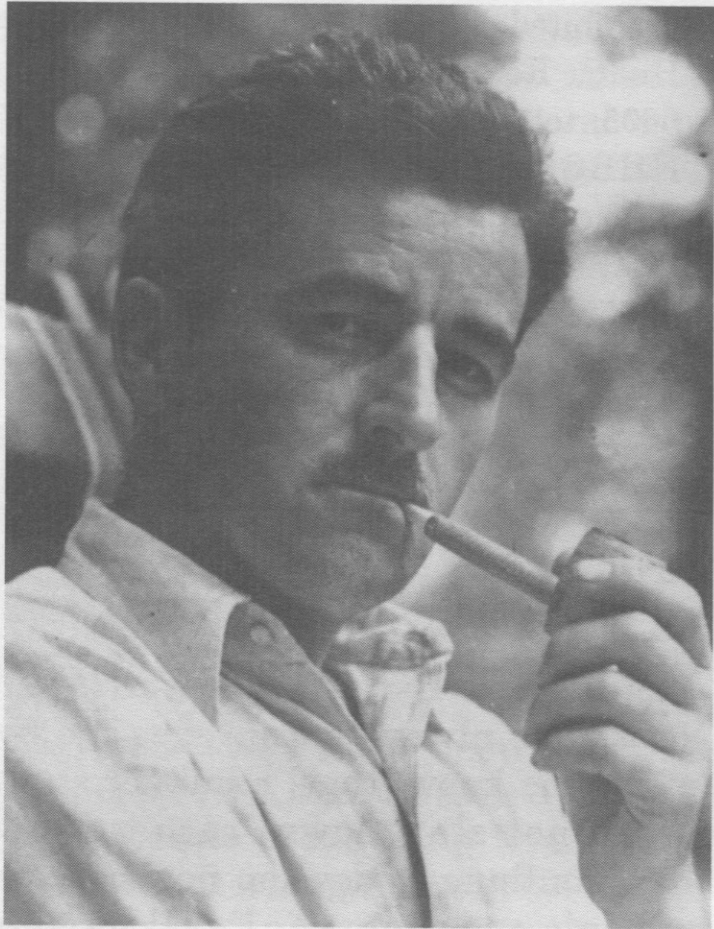
THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XX, No. 4

October-December 2000

Reporter in Search of a "Voice in Wilderness" Finds Faulkner



A Checklist

Major New Works From Three Scholars

Major studies by Patricia McKee, Janet Nosek and Theresa M. Towner, are added to the newsletter's reading list of important new works about Faulkner:

Dirda, Michael. "Excursions: A visit to Mr. Jefferson's university features a treasure-trove of manuscripts." *The Washington Post, Book World*, July 2-8, 2000. "The University of Virginia continues to be the most exciting place in the country to study the transmis-

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Marshall J. Smith Gets Two Stories, Beer, and Great Photos on a Sunday Visit With the Author of Sanctuary

By WILLIAM BOOZER

The time was early July 1931, on a Sunday, when Marshall J. Smith, a reporter for the *Memphis Press-Scimitar*, the city's afternoon newspaper, drove down to Oxford in search of what he called "a great voice crying in the wilderness—the literary wilderness of Mississippi."

He found the "voice," 33-year-old William Faulkner, squatting on the floor in the kitchen of the home he had bought in April of the previous year, siphoning homebrew beer from a cracked churn into used ginger ale bottles.

Smith's interest had been stirred by publication on February 9 of *Sanctuary*, the sixth novel to come out of the Mississippi wilderness during the past five years.

Who is this man Faulkner and what is he up to? Smith got some interesting answers between pitchers of fresh-brewed beer on the front lawn of Rowan Oak. He returned to Memphis with two stories.

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Rowan Oak Society \$5 Million Preservation Fund Announced

By TINA H. HAHN

A man whose grandfather was a friend of William Faulkner and a woman who today lives in the same neighborhood as Faulkner's Rowan Oak home are leading a campaign to raise \$5 million to preserve the 156-year-old home now owned by The University of Mississippi.

Campbell McCool of Atlanta and Susan Barksdale Howorth of Oxford,

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Rowan Oak Society Preservation Fund

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both Ole Miss alumni, are volunteer co-chairs, overseeing a new Rowan Oak Society formed to raise funds for immediate repairs and long-term care.

Rowan Oak is a Literary Landmark and National Historic Landmark. From serious literary pilgrims to curious schoolchildren, about 12,000 visitors annually tread Rowan Oak's cedar-lined, gravel drive to experience the environment of the Nobel Prize—and Pulitzer Prize-winning author.

McCool is the grandson of James W. "Sonny" Bell Jr., a golfing friend of Faulkner who worked as a part-time "chief assorter" in the Ole Miss Post Office when Faulkner was postmaster, and who succeeded Faulkner in that role when Faulkner was relieved of the post. Faulkner, Bell and Louis Jiggitts each served simultaneously as president of the Bluebird Insurance Co. in 1924 to insure students "Against Professors and Other Failures." Sonny Bell's father was James Warsaw Bell, dean of the Ole Miss School of Commerce and Business Administration.

"That history plus my own interest in Faulkner's work got me seriously motivated to join the effort to preserve the national treasure that is Rowan Oak," McCool said.

"Those of us who cherish William Faulkner's work and his environment must do everything possible - as soon as possible - to enhance this historic site," Howorth said. "Future generations should be given the opportunity to bask in the pastoral setting of Rowan Oak, imagine the author at work at his typewriter and read the outline of *A Fable* on the wall."

Rowan Oak was purchased by Faulkner in 1930 for \$6,000 and became his refuge from the world until his death in 1962. In 1973, the University purchased the house and its 31-acre grounds from Faulkner's daughter, Jill Faulkner Summers.

"William Faulkner's shadow extends over all writers - period; his influence on literature in America is unparalleled," said best-selling author John Grisham. "To be able to walk his grounds, sit in his house and personally view where he created Yoknapatawpha County is critically important to understanding who he was and is."

Members of the Mississippi legislature demonstrated their interest in Rowan Oak by providing \$500,000 for repair, renovation, restoration and preservation of the home during the 1998 session.

To facilitate attracting private funds, the Rowan Oak Society has been created and will continue after the campaign to help with long-range planning. Administered by The University of Mississippi Foundation, the society is headed by a volunteer

advisory board of alumni and friends.

Among funding needs are:

- \$3 million to create a long-term endowment, which would generate about \$150,000 annually to fund future maintenance of the property, as well as help with much-needed additional staffing.

- \$900,000 for repairs to the main house. The biggest expense is the installation of a museum-quality climate-control system. There are several structural needs, including sagging walls and ceilings. Construction work on historic buildings tends to be more expensive because of the slow, careful detail required.

- \$150,000 to repair the tenant house that was home to Caroline Barr. Plans call for a display area for Faulkner photographs and memorabilia in this small building, as well as an ADA-approved bathroom.

- \$400,000 for work on Bailey's woods, the woods surrounding the property, to ensure the long-term viability of the trees, walking paths, bridges and creeks that connect the house to the University.

"The Faulkner collection and Rowan Oak are among our most treasured possessions," said Ole Miss Chancellor Robert Khayat. "It is our obligation to ensure that future generations are able to know Mr. Faulkner in a way that only can be achieved by visiting his home and grounds. This project for Rowan Oak is of vital importance."

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sion, production and physical nature of literary texts," Dirda writes. "If you want to eyeball major manuscripts by Faulkner and Hemingway or engineer sophisticated scholarly Web sites, then hie thee to Charlottesville . . ." At Alderman Library, Dirda was shown the manuscript for *The Sound and the Fury* ("I reverently touched a page"), and the typescript for Hemingway's *The Sun Also Rises* (including the original opening chapter, discarded on the advice of Scott Fitzgerald). Special Collections at Alderman even has one of Faulkner's tweed jackets, Dirda adds, and his seventh-grade report card ("Mostly As and Bs").

Inoue, Masaru. "Honeysuckle, my Caddy." *Oxford Town*, June 15-20, 2000. Professor Inoue, who teaches American literature at Ferris University in Yokohama, brings a study of honeysuckle to his reading of *The Sound and the Fury* in what is a tribute both to "sweet honeysuckle" and to the novel. And then there is kudzu. One cannot find kudzu in Faulkner, Inoue writes. "This despite the fact that he . . . mentioned many kinds of plants in his novels in order to depict 'the sum of man's climatic experiences,' and the relationship between human beings and their American earth. A probable reason for

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For more information, call The University of Mississippi Foundation at 800-340-9542 or (662) 915-7880.

(Tina H. Hahn is Ole Miss coordinator of University News.)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

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Letter

The Checklist of *The Faulkner Newsletter* always encourages me by letting me know [that] Faulkner studies do not slow down; rather [how they] continue to develop new aspects and approaches of Faulknerian researches. The newsletter is a rare source of news of Faulkner studies to me. Thanks again.

Kenzaburo Ohashi
Yokohama

President, William Faulkner
Society of Japan

Faulkner Internet Sites

Surely a favorite story pertaining to Faulkner among readers of this newsletter is the one used in these pages previously about the attendee at a Faulkner and Yoknapatawpha Conference who, standing in the doorway to Faulkner's "office" at Rowan Oak, looking at his portable typewriter over by a window, commented "My, my, just think what he could have done if he'd had a computer."

Well, now, we can ponder what he might say if he knew there is such a thing as a World Wide Web and that ten Internet sites are now trained on him and his work.

One is our own home page, www.watervalley.net/yoknapatawphapress/index.htm, which includes a current listing of Yoknapatawpha Press titles, a brief company history, information on how to subscribe to the *Faulkner Newsletter*, and how to enter *Hemispheres Magazine's* Faux Faulkner contest.

Nine others, as listed in the Spring 2000 issue of *Teaching Faulkner*, published by the Center for Faulkner Studies at Southeast Missouri State University, are:

BBC Education—William Faulkner
www.bbc.co.uk/history/programmes/centurions/faulkner/faulkbiog

Center for Faulkner Studies
www2.semo.edu/cfs

Faulkner Discussion List
faulkner@listserve.olemiss.edu

Mississippi Writers Page
www.olemiss.edu/depts/english/ms-writers/dir/faulkner_william

Nobel Prize Speech
www.rjgeib.com/thoughts/faulkner/faulkner.html

The William Faulkner Foundation, France
www.uhb.fr/faulkner/WF/index.htm

William Faulkner on the Web
www.mcsr.olemiss.edu/~egjbp/faulkner/faulkner.html

The William Faulkner Society
www.acad.swarthmore.edu/faulkner

The William Faulkner Society of Japan
www.senshu-u.ac.jp/~thb0559/faulkner.htm

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kudzu's omission is that Faulkner was born in 1897." Kudzu, honeysuckle's "angrier cousin," was introduced from Japan in the early 1900s, Inoue writes, "and therefore had not been 'naturalized' as a native plant. Faulkner did not use kudzu in his writings because he only used American native plants." Inoue returned to Japan in September after a one-year sabbatical in Oxford for research into Faulkner.

Inoue, Masaru. "I see a wind, I hear a sunlight . . . Where Willie Is." *Oxford Town*, April 6-12, 2000. In tribute both to Faulkner and to Willie Morris, Inoue writes of his first of several trips to Oxford, in 1984, and the beginning of a lasting friendship with Willie Morris that began at the Prince Albert Bar at the Holiday Inn.

Kreyling, Christine. "Notes From Faulkner Country: The town square revisited." *Nashville Scene*, Aug. 17, 2000. Writing of the courthouse evoked by Faulkner in *Requiem for a Nun* and dominance of Oxford's Lafayette County Courthouse on the lives of Oxonians and Ole Miss students today, Kreyling finds that Faulkner "may have been right, at least until now, that so-called progress would fail to erode" that dominance. "But he was wrong to suggest that the design of monument-generating-square and the network beyond is 'irrevocable.' But then, Faulkner never counted on urban renewal." Writing of a recent visit to Oxford, the *Scene's* contributing writer on architecture and urban planning finds that "Despite the highly charged prose that Faulkner employed to summon up his courthouse . . . there is nothing especially mysterious about the pull that the courthouse and its square continue to exert on the citizens of Lafayette County. The square is the outdoor living room of Oxford, literally the county seat." The one-and two-story buildings that surround the courthouse "are the walls, the sidewalks and the streets the floors, of public life.

McKee, Patricia. *Producing American Races: Henry James, William Faulkner, Toni Morrison*. Durham: Duke University Press, 1999. McKee brings to her work close readings of James's *The Wings of the Dove* and *The Golden Bowl*, Faulkner's *The*

Sound and the Fury and *Light in August*, and Morrison's *Sula* and *Jazz*, in which McKee indicates "the different forms and degrees of political power" available to the racial identities of the three authors "by focusing primarily on the different cultural media that produce those identities." In the production of James's and Faulkner's white identities these media are mostly visual, she writes, while those that produce Morrison's black identities are largely oral and aural. Woven into the work are treatments of Lacanian and Freudian theory, critical race theory, epistemology, and theories of visuality. McKee is professor of English at Dartmouth College. 241 pp. \$49.95 in unjacketed cloth; \$17.95 in softcover.

Nosek, Janet. *My Mother is a Fish: A Commonplace Reader of William Faulkner's Fiction*. Lanham, MD: International Scholars Publications. Introduction by Robert West. "The Sounds of Silence: On Reading the Commonplace," by Charles A. Peek. While her book "is intended for readers familiar with Faulkner's work and those who may find it useful as a reference," Nosek writes, she hopes through her personal commentaries on selected passages "to pique the interest of those readers who have yet to discover the pleasures and rewards of reading Faulkner. What I hope will be useful is that readers will see some of the patterns that emerge from his whole body of work: the high diction, the repeated aphorisms, the uncertain metaphysical outlook, the characters that reappear in different novels." Nosek provides her brief commentaries as introductions to twelve sections in which she collects selected writings of Faulkner compiled in her own reading of Faulkner. Each of the sections opens a bit wider one of Faulkner's "windows of the world," Peek writes in "The Sounds of Silence," allowing "readers in different places and of differing interests to share that world together for a moment . . . One of the things I hope reading the *Commonplace* does (besides wanting to add it to other favorite passages, of course) is to encourage in us the habits that allowed her to create the *Commonplace*, the habits of reading by

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Twelfth Annual Hemispheres Magazine Faux Faulkner Contest

Win six days in Faulkner country.*

All you need to do is write the *best bad Faulkner*, no longer than 500 words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Entries in the twelfth annual contest must be postmarked by April 1, 2001. Contest sponsored by *Hemispheres*, the in-flight magazine of United Airlines, the University of Mississippi's Department of English and Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*. Contestants grant publication rights to Yoknapatawpha Press and *FN*, and the right to release entries to other media. Send entries to *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

*Winner gets complimentary airfare, lodging and registration for two at the July 22-27, 2001 Faulkner and Yoknapatawpha Conference at Ole Miss.

Marshall Smith Interview, Photos

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The first of the articles, headlined "Faulkner Writes By Dynamo's Hum: Mississippi Literary Star, Who Tells About Memphis 'Like an Angel,' Loafs as World Marvels at His Works," ran at the top of page one of the *Press-Scimitar* on July 10.

The second article, "Faulkner of Mississippi," enlarging on the earlier report, ran in *The Bookman* in December.

Smith got more than two articles. He got some marvelous photographs, at least ten of them.

One, with Faulkner looking into the camera, hand-held corn-cob pipe in his mouth, ran both with the *Press-Scimitar* article and in *The Bookman*.

Seven other photos accompanied *The Bookman* report, six of which are shown here on page one—two exteriors of Rowan Oak, a head-and-shoulder profile, the School of Law Building at Ole Miss (painted by Faulkner in 1920, reportedly dangling from the steeple by a rope during part of the job), Faulkner entering the outdoor privy at Rowan Oak, and Faulkner in a lawn chair, feet propped, pipe in hand.

The seventh photo to be used in *The Bookman*, not shown here, is of the Lafayette County Courthouse, largely hidden by trees in full foliage.

Two photos made by Smith on his visit to Rowan Oak but not used either in the *Press-Scimitar* or *The Bookman*, are shown above—one of Faulkner in his garden, hoe in hand, the other in his scuppernong arbor, hoe handle in hand and corn-cob pipe in mouth.

Smith in his *Press-Scimitar* report describes Faulkner as "dark, small, keenly alive, virile and as he might term it—touched with a little sadness and a mild sense of frustration."

"Today Faulkner sits beneath [his] cedars," Smith writes. "With the sky for a canopy he talks, talks in the cool of the evening—not of books and criticism—but of men, of the fishing in the Tallahatchie, of the corn in the bottoms and all the time cat squirrels chase thru the oaks on the side of the hill."

In *The Bookman*, calling Faulkner "a new luminary in the South, in the very darkest part of the South," Smith writes that he asked Faulkner "about his motive—why it was so hard to understand portions of his books—just what was he trying to convey?"

"Faulkner relighted his stained cob pipe and sighed at such questions. 'Folks try too hard to understand. The public expects too much of present-day novelists. Read a book and let it go at that. You can read it in two days. It takes months to write one. If you can't understand it after reading it, then forget it. Your time and the author's time have been wasted. If a story is in you, it has got to come out. If you have something to say—you can write it—in fact, you have got to write it.'"

Smith concludes his *Bookman* article by noting that Faulkner "has been fired or quit every job he has ever held. Yet he says:" giving Faulkner the last word: "We are here to work. It is either sweat or die . . . Let a man fill his days with hard work, then he will fill his nights with sleep. If he does this, he will not have time to outrage moral law. He will lead a pure life in spite of himself."

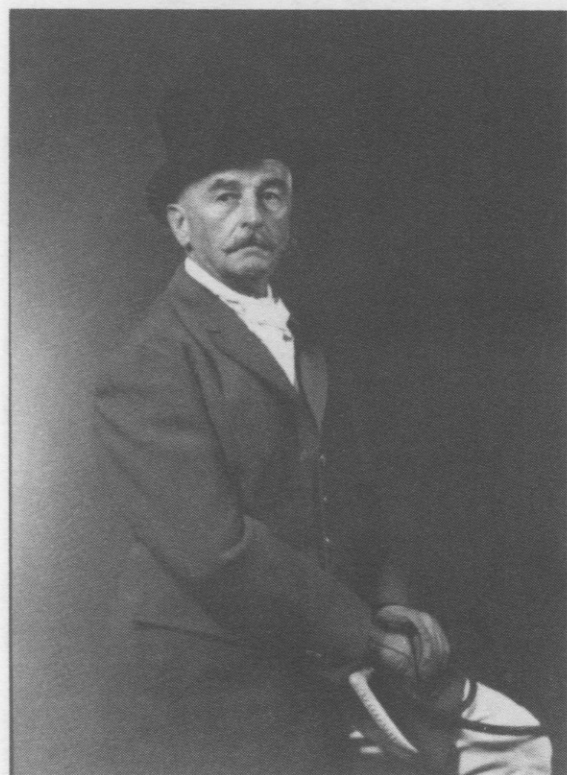
(Eight of the Marshall J. Smith photographs are used in William Faulkner: The Cofield Collection, pp. 79-84, published in 1978 by Yoknapatawpha Press. The photos, with four surviving original negatives, are now in the William Boozer collection. The negatives, 2.5x3.5-inches, indicate that Smith was using what probably was a little box camera of the day. Both the *Press-Scimitar* and *The Bookman* versions of Smith's visit with Faulkner are included in *Lion in the Garden: Interviews with William Faulkner 1926-1962*, edited by James B. Meriwether and Michael Millgate and published by Random House in 1968.)

"Love and Kisses. Tally Ho!"

By WILLIAM BOOZER

Once again, William Faulkner has been found in a closet under a stairwell.

The first time was in August 1970, eight years after Faulkner's death, when Beverly E. Smith, a graduate assistant in English at the University of Mississippi, readying Faulkner's Rowan Oak home for termite treatment, pulled from a closet beneath the front hall stairwell the treasure of manuscripts that are known today as the Rowan Oak Papers. (See *Faulkner Newsletter* for April-June 1987 for Smith's account of the find.)



And now, we read in the *New York Times* that a prized photo of Faulkner, sent to Random House by Faulkner in 1961 with the inscription, "To Random House. Love and Kisses. Tally Ho!," has been found in a closet behind an 11th floor stairwell of the publisher's former offices on East 50th Street in New York.

It was found in storage along with a missing wealth of more than 50 photographs and notes from Random House authors that the *Times* reported had been the subject of an intensive executive search. Included are a photograph of

Gertrude Stein with an accompanying handwritten note, and a photograph of Eugene O'Neill with a framed copy of some handwritten pages from his "Mourning Becomes Electra."

Joseph Blotner records the gift to Random House of the Faulkner photo and the signed note on page 1774 for his two-volume *Faulkner: A Biography* alongside not the photo of Faulkner sent to his publisher but another in the series of portraits made that same first Tuesday in January 1961 by Jack Cofield at Cofield Studio in Oxford.

The black-and-white print used in the Blotner biography of Faulkner in his red hunting coat and top hat, a coiled riding crop in hand, is a full frontal study. The print sent to Random House, finding its way to storage, and now hanging on the wall of a corporate conference room in Random House's new quarters on Park Avenue, is the same as the one pictured above, the right shoulder turned to the camera, the eyes trained slightly to the right.

The lost-and-found at Random House is matted and framed, the inscription positioned below the photo in a "window" cut in the mat.

One can hope the framed likeness and its note are anchored someway to the wall of that conference room, guarding against someone taking a permanent liking to it.

Chancellor Salutes Faulkner In Conference Welcome

Welcoming participants in the 27th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi at its opening session on July 23 was Ole Miss Chancellor Robert C. Khayat. His remarks are excerpted here.

This [conference] is an opportunity for us not only to celebrate and honor the life and work of the great writer who lived here virtually all his life, but also to celebrate and honor the commitment of literary scholars from around the world, who have come here to research and interpret, at times to critique and question, the writing and the world of William Faulkner.

From the time he was five years old until his death in 1962, William Faulkner lived among us, although he was probably not quite OF us! How could he be? Although a citizen of Oxford, he was even more an observer of it: quietly hanging around his father's livery stable listening to Confederate veterans tell stories of the Civil War; standing on the corner of the Square on Saturday afternoons when the county people came to town to sell their produce or shop; exploring our old battlefields; reading our history – watching us in all our daily activities, listening – and apparently

forgetting nothing.

As for his relationship with The University of Mississippi, it was in many ways like his relation to the town. He knew we were here, availed himself of those campus opportunities he believed would be useful to him, avoided those that were not – and yet remained always attentive to the intellectual and social life of the University.

He was enrolled as a special student for two years; he did well in foreign languages, but poorly in English literature. He was active in the drama group, provided drawings for the yearbook, and published poems, stories, essays, and reviews in the student newspaper. Eventually he would become postmaster of the University Post Office – a two-year tenure that probably still lives in infamy in the history of the United States Postal Service.

Somehow, out of this ordinary, even pedestrian life, he created his striking fictional universe: Jefferson and Yoknapatawpha County. Within this mythic extension of the place in which he lived, he recreated the full range of human experience: its depths and its grandeur, its comedy and tragedy, its horror and its glory.

Although this place became his postage stamp, he became a citizen of the world.

For this week, however, he belongs once again in Oxford and to the University and to us.

Checklist

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marking up, by filling margins of journals with notes, by making connections." Faulkner's Nobel Prize acceptance speech is carried as an Appendix. Nosek taught English at the University of Alaska in Anchorage beginning in 1975, and is now retired. 197 pp. \$30.

Stewart, George G. "Yoknapatawpha: Images and Voices." *Southern Cultures*, Vol. 4, No. 3 (Fall 1998). Twenty-two of Stewart's black-and-white photographs of Faulkner country are featured in this tribute to the region embodied in Faulkner's mythical county, each of the photos accom-

panied by quotations drawn from Faulkner's work. "Although after more than fifty years a local resident may appear on the streets of now cosmopolitan Oxford and seem to be stepping from the pages of the author's fiction, those remarkable occasions are rare," Stewart writes. "But there were monuments, locales, architecture, and landmarks in or near Lafayette and Tippah Counties that were definite or tangible images for Yoknapatawpha." Some of those "still evocative objects and places" which "have survived commercial progress, boosterism, historic preservation, and the ravages of time" are featured in Stewart's photographic

study. Stewart is a reference librarian and archivist at Oglethorpe University in Atlanta. *Southern Cultures* is published by the University of North Carolina Press for the Center for the Study of the American South at UNC at Chapel Hill.

Towner, Theresa M. *Faulkner on the Color Line: The Later Novels*. Jackson: University Press of Mississippi, 2000. Towner examines *Intruder in the Dust*, *Requiem for a Nun*, the Snopes trilogy, *A Fable* and *The Reivers* in arguing against prevailing opinions of many scholars that Faulkner's creative powers were in sharp decline in the years following his Nobel Prize. "Faulkner's later novels, 'inhabited by hordes' of 'heretofore unrealized' characters, reveal 'a world unsuspected' by either

the young Faulkner or the readers of his early masterpieces," Towner concludes her study. "Each one of those later novels paints the world of desire, memory, accomplishment, and defeat with different colors and strokes. No single novel either contains the essence of Faulkner's later vision or epitomizes his achievement. In the evolving portrait of the citizen-storyteller Ratliff, however, we can locate Faulkner's own astonishing capacity to make even his old fictions 'new' again . . ." Professor Towner is associate dean for Undergraduate Studies in the School of Arts and Humanities at the University of Texas in Dallas. 179 pp. \$35.

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